

# The ART NEWS

*An International Pictorial Newspaper of Art*

PAINTING  
SCULPTURE  
ANTIQUES  
APPLIED ART

DECORATION  
ART AUCTIONS  
RARE BOOKS  
MANUSCRIPTS

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## Yorke Pictures Bring 41,581 Pounds in Sale

*French XVIIIth Century School  
Well Represented. Drouais,  
Greuze and Fragonard Bring  
Highest Prices*

While less spectacular than the Murray collection of modern paintings, both in its grand total and the prices paid for individual canvases, the sale of the Yorke collection at Christie's on May 6th was the most important event in the London auction world during the first part of May. The sale, especially notable for its paintings of the French XVIIIth century school, brought a grand total of £41,581.17 and realized several remarkably high prices. The fact that most of the paintings were inherited by Mrs. Yorke from her father, the late Sir Anthony Rothschild and the remarkable pedigrees attached to many of them, contributed to the prestige of the sale.

The most striking price obtained in the sale was the £8,925 paid by Fourni for Drouais' "The Children of Comte Béthune Playing with a Dog," which has been engraved by Beauvarlet and is mentioned by MM. Portalis and Biral di in their publication of French engravers of the XVIIIth century. Two Drouais of lesser importance, the "Portrait of a Young Nobleman" and "Portrait of a Lady" both went to Skillitoe for £294.

The second highest price of the sale was paid by Sabin for Fragonard's "Music," an overdoor composition, for which he paid £3,570. It is a charming painting, typical of the light-hearted French master, two cupids with an open book and bunches of roses on the grass, a flight of doves above.

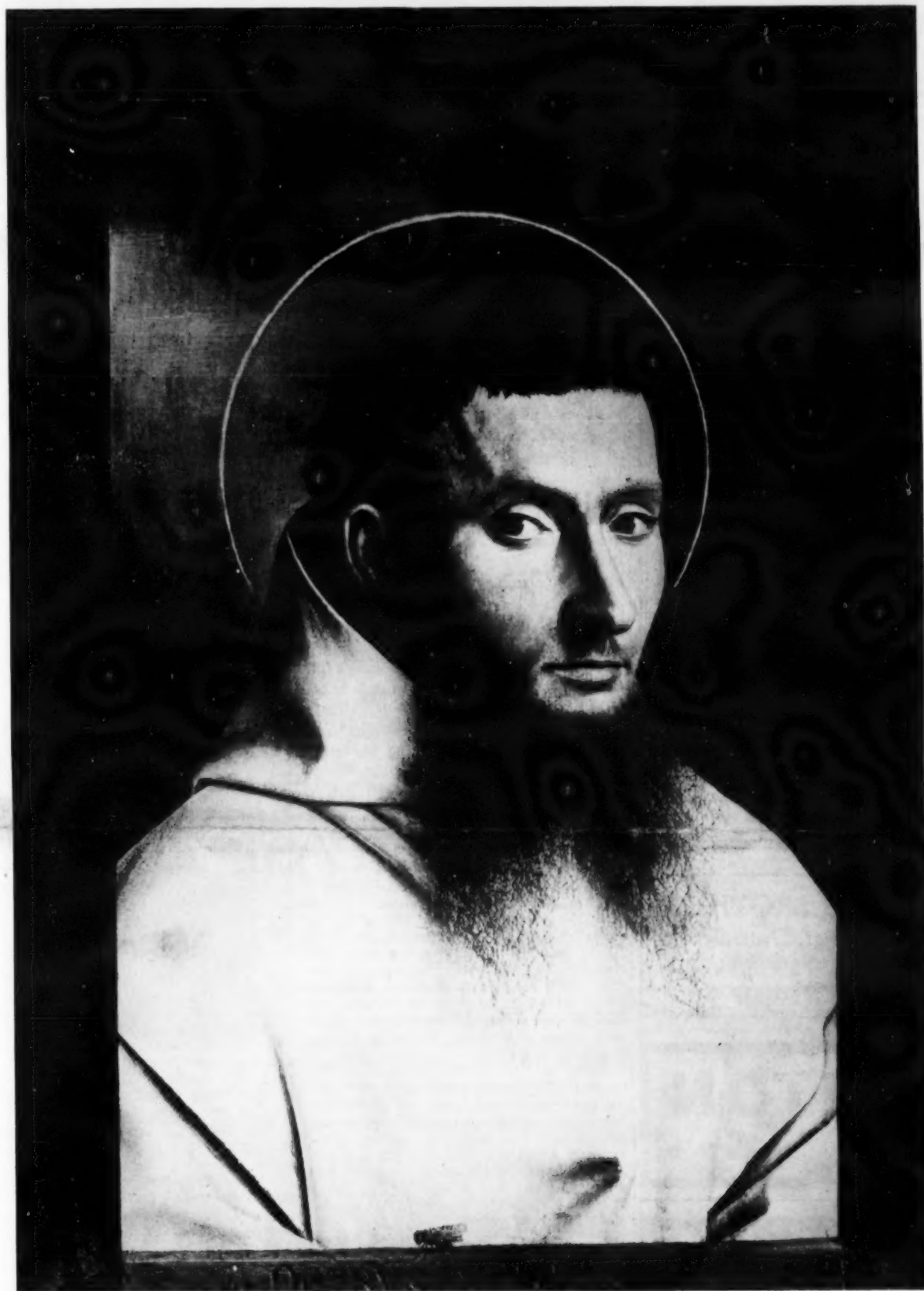
Another high price of the sale was paid by Agnew, who obtained Greuze's "Les Sèvres" for £1,995. The pedigree of this painting was especially imposing as it has been engraved by Tiliard, and is included in both the Marclair and Smith catalogues of the painter's work. It was first sold in the Dubois sale in 1785, came up again at the Boncompagni auction in 1831 and shortly afterwards, in 1870 in the Barthaud sale. Other purchases made by Agnew were Chardin's "Head of a Youth" for £220.10, and No. 73, a Gilbert Stuart "Portrait of Alexander Hamilton" which went for £105.

A panel by Rubens, entitled "Mars" and with no documentation other than the catalogue description, brought the same figure as the Greuze canvas, going to Butterly for £1,995. Despite the fact that the collection was notable for its fine French paintings, two works by Dutch artists brought the next highest prices. A Van de Velde, "The Dutch Fleet in Action against the Combined English and French Fleets, 1673" was purchased by Partridge for £1,837.10, while Teniers' "Prodigal Son" came next, going to L. Davis for £1,785. The Teniers had a remarkable pedigree, having formerly been in the Escorial and successively thereafter in the collections of General Sebastian, the Chevalier Erard, Schneider and Prince Demidoff. It is also included in Smith's *Catalogue Raisonné*.

Other interesting prices among the paintings of the French school include a Boucher, "Love's Messenger" which went to Smith for £1,680; and "Contemplation" by Greuze, purchased by the same buyer for £1,260. A Nattier, "Portrait of a Lady," from the collection of the Earl of Lonsdale, 1887, was bought by Sabin for £1,522, while another Nattier, also from the Lonsdale collection, "Portrait of Madame Victoire," was acquired by Noble for £840.

The paintings of the English school fell below the French and Dutch examples in the sale. A. Romney, "Por-

(Continued on page 4)



"PORTRAIT OF A CARTHUSIAN MONK AS A SAINT"

*This small panel, 8½ x 11½ inches, one of the few works by this rare master in America, has just been acquired by Mr. Jules Bache from M. Knoedler & Co.*

By PETRUS CHRISTUS

## A LETTER FROM THE PUBLISHER

To every reader of THE ART NEWS, I want to express my grateful thanks for the splendid reception accorded the SPRING SUPPLEMENT of The Art News, published on May 14th.

It has been very gratifying to receive letters and cablegrams from all parts of the world, each with a kindly word for the paper in general and a particular enthusiasm for this number.

A large number of new subscribers in both the United

States and Europe has increased the circulation beyond even the most optimistic expectations.

It gives me great pleasure to present to art lovers a publication that endeavors to include all phases of the arts in which they are interested and because my effort has been so graciously received, it is now my intention to publish two special issues each year.

The next Supplement will be the TWENTY-FIFTH ANNIVERSARY NUMBER, and will

be published in December, 1927, when we shall have reached the quarter-century mark. We will endeavor to make this issue worthy of our jubilee.

Again I heartily thank all of those, who by their appreciation and encouragement of my efforts, have made possible the publication of these Supplements, which I humbly hope may be found worthy of a very definite place in the advancement of art in the world.

S. W. FRANKEL, Publisher.

## Henry Edwards Huntington Dies in Philadelphia

*Famous Collector of Books and  
English Portraits Spent Mil-  
lions in Gathering the Great-  
est Private Library*

Henry Edwards Huntington, retired director of railroads, art and book collector and nephew of the late Collis P. Huntington, builder of the Southern Pacific Railroad, died on May 23rd in the Lankenau Hospital, Philadelphia, following an operation performed May 5th by Dr. John B. Deaver.

The operation, which was performed to stave off the effects of an illness whose exact nature was not divulged, was the second performed upon Mr. Huntington. On October 28, 1925, he was rushed in an ambulance from his private car to the operating amphitheatre in Lankenau Hospital, where Dr. Deaver awaited him. He had been brought by special train from his home in Los Angeles. At the time, it was understood that the operation was dangerous, but it proved to be successful. Mr. Huntington's weakened condition and his advanced age made recovery impossible following the second operation. Burial will take place in Los Angeles.

Tribute to him as a book collector was paid by Dr. A. S. W. Rosenbach who had made extensive purchases for the capitalist.

"Mr. Huntington was the greatest book collector in the world," said Dr. Rosenbach. "His death is the greatest possible loss to the book world. He was the foremost bidder at auctions that ever lived. No price was too high, provided the works desired justified the payment."

"Mr. Huntington specialized in the collection of books on English literature and Americana, and in the last three years he had formed the largest collection of books printed before 1500. It was his policy to purchase a library en bloc instead of buying single items."

"Among the great collections he bought in this manner were those of E. Dwight Church of Brooklyn, which contained the original manuscripts of Benjamin Franklin's autobiography; the libraries of the Duke of Devonshire, the Earl of Bridgewater, which contained a number of celebrated manuscripts of Chaucer, and the library of Beverly Chew of New York, in which were a number of early printed books of Sir Thomas Phillips. There was also the library of Frederick R. Halsey."

"I had known Mr. Huntington since 1909 and was his agent and confidential adviser, acting for him in London, New York and Philadelphia, and made many noteworthy purchases for him."

"The last book which Mr. Huntington examined was in Lankenau Hospital, the day before Dr. Deaver operated on him. It was a catalogue of books printed in England between 1475 and 1640. It showed that the proportion of books in Mr. Huntington's library for this period was greater than in the British Museum and the libraries of Oxford and Cambridge."

"He also had a large collection of Shakespeare quarto editions and early English plays and poetry than can be found in any other English library."

"It is a particular coincidence that the three greatest book collectors in America have died within the last month. They were Dr. Huntington, Edward E. Ayer of Chicago, and William A. White of Brooklyn. The two latter were great friends of Mr. Huntington."

Henry Edwards Huntington, born in Oneonta, N. Y., on February 27, 1850, was for many years a director of railroads. Lines which he took part in operating formed at one time a virtual network over the map of the United States. In later years his fame rested chiefly



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## H. E. HUNTINGTON, COLLECTOR, DIES

(Continued from page 1)

upon his pre-eminence as a collector of books and paintings.

He acquired what has been generally conceded to be the finest private collection in the world. From all parts of Europe and America priceless manuscripts and first editions found their way to his library at San Marino, Cal., which now, by terms of a trust, becomes public property. Likewise he expended millions in acquiring such priceless works of art as paintings by Romney and Gainsborough, among those of the latter being "Blue Boy" and portraits of Lady Petre and Viscount and Viscountess Ligonier.

As long ago as 1905 Mr. Huntington's taste for art and rare books began to evince itself, and he was soon looked upon as one of the foremost collectors. Less and less of his time he gave to his business until, in his latter years, he devoted himself almost exclusively to his collections in the beautiful building at San Marino. Competent authorities now place its value between \$30,000,000 and \$40,000,000.

The climax of his distinction as a book collector is believed to have been reached in 1917, when he paid \$1,000,000 for the Bridgewater Library, which had been renowned in England since the days of Queen Elizabeth. It contains two hundred illuminated manuscripts, about ten thousand historical documents and autograph letters, many dating from Elizabethan days, and a rich collection of plays by Shakespeare, his contemporaries and predecessors. The acquisition was said to have made Mr. Huntington's the finest collection of Shakespeareana in the world.

With this and other costly purchases he brought under the roof of his handsome building in San Marino an illuminated manuscript of Chaucer written in 1405, shortly after the poet's death, and first editions of Fielding, Dryden, Dickens, Pope, Thackeray, Poe, Hawthorne, Lowell, Emerson, Whittier, Longfellow, Holmes, Bret Harte and Tennyson.

At the dispersal of the Hoe Library in 1912, Mr. Huntington spent \$500,000 in acquiring, among other treasures, his splendid copy of the Gutenberg Latin Bible, printed on vellum between 1450 and 1455. In the same year he spent another \$500,000 in acquiring the Beverley Chew library. In 1916 he bought the famous collection of Americana of Britwell Court, Burnham, England, paying, it was said, \$350,000.

Early in 1922 it was announced that the entire collection would go to the public upon his death, and the California Legislature adopted a resolution of appreciation. The mansion containing the art and literary treasures is a magnificent structure of Italian style, finished in white stucco, and designed by Myron Hunt. It provides space for two hundred thousand volumes and has a number of galleries for paintings, including a separate one for the "Blue Boy."

## MOVING CEREMONY HELD AT RHEIMS

PARIS.—A moving ceremony took place in Rheims on May 11th. M. Herriot, Minister of Public Education and of Fine Arts gave over to Cardinal Lucien, Archbishop of Rheims, the keys of the cathedral, whose great nave has just been restored. M. Deneux, architect of the cathedral, has directed this work which could not have been undertaken without the generous cooperation of other nations.

In his fine address at Rheims, M. Herriot declared: "How can we forget the friends of our country who have aided us by their spontaneous and brotherly collaboration? Denmark sent us a contribution of 1,200,000 francs, gathered by public subscriptions; thereby contributing to the restoration of the vaults and high windows of the nave. Norway sent us 200,000 francs, which has been held in reserve for the five windows of the choir. England also gathered together a considerable sum. Mr. Rockefeller, that benefactor so worthy of the generous traditions of his country, put at our disposal six million dollars for the reconstruction of the roofs."

The restoration of the roofs was the most urgent repair and is now actually finished. But much more remains to be done.—P. F.

## Record Book Sales at American Art Association

The consistent increase in prices paid for rare books, autographs, and prints is evidenced in a report issued by the American Art Association. \$910,882.50 was realized for the thirty-five sales held at their galleries from the first of November, 1926 until the end of April, 1927.

A few of the outstanding sales were the notable library of Major W. Van R. Whitall of Pelham, New York, which realized the high total of over \$120,000, and in which there were a larger percentage of record prices than in any book sale of recent times; the collection formed by Lt. Colonel Ralph Isham C. B. E., which realized nearly \$22,000 in a single evening; the sporting library of the late Walter C. Noyes of New York City, also a single evening sale that totaled nearly \$40,000; the famous Richard Curle Conrad collection, another single session evening sale that brought nearly \$39,000, practically every volume bringing a record price; and the splendid library of Mrs. J. B. Finley which realized upwards of \$90,000.

The highest price for a single item was \$15,400, paid by Rosenbach Company for the only existing pencil autograph manuscript of Richard Wagner's famous opera, "Das Rheingold," one of the most important music manuscripts to appear at auction, while the second highest price was fetched during the Whitall sale, when Walter M. Hill paid \$8,400 for the first edition of Shelley's *Adonais* in original wrappers. It was unusual that two copies of Edward Fitzgerald's original translation of the *Rubaiyat* of Omar Khayyam, popularly known as the *Penny Rubaiyat*, both in original wrappers, should appear in two different collections, one selling for \$3,200 and the other for \$3,250.

The greatest number of records were established during the Whitall sale, \$5,000 being paid for one of twelve copies known of William Blake's *The Book of Thel*; \$3,800, for Browne's *Pseudodoxia Epidemica* with manuscript notes by S. T. Coleridge; \$2,200 for Thomas Hardy's *The Dynasts*, while *The Temple of George Herbert* realized the same price. A first edition of *Poems* by John Keats was sold for \$3,300, and Shelley's "The Cenci" presented by Leigh Hunt to Charles Lloyd fetched \$2,500; \$5,100 was paid for another Shelley item, *Epipsychidion*; and \$3,400 was realized at the sale of Spenser's *Faerie Queene*.

Distributed throughout other important sales are a number of record price items, including the \$2,450 paid for one of the rarest Mexican XVIth century books, *Recognitio summularum* by Veracruz; \$2,000 for one of the most renowned sporting books of the XIXth century, *The Annals of Sporting and Fancy Gazette*; \$3,350 for Kipling's *School Boy Lyrics*; \$4,900 for Lovelace's *Lucasta*; \$4,200 for a series of thirty-two autograph letters by Robert R. Livingston relating to the Louisiana Purchase; while \$1,650 was realized for Conrad's manuscript of *Christmas Day at Sea*; and \$2,225 for his *Chance* with the 1913 title-page. A collection comprising seventy-four first editions of Dickens was sold for \$2,950, and a collection of writings by "Lewis Carroll" fetched \$2,050.

The Association also announces that the following are among the prices realized at their sale of prints: \$1,975 for McBey's "Dawn"; \$1,850 for his "Ebb Tide"; and \$1,400 for his "Strange Signals." \$1,350 was paid for Dürer's "St. Eustace," while Whistler's "Doorway" brought \$2,050. The most notable group of etchings sold at the galleries this year was the one-hundred-ninety-two examples by the famous American etcher, Frank W. Benson, part of the collection formed by the late Desmond Fitzgerald of Boston, which totaled as a group nearly \$17,500, including the \$1,125 paid for Benson's famous "Pintails."

## A CORRECTION

The portrait of Joseph Crawford by James Smibert, reproduced on page 27 of The Spring Supplement, May 14th, was incorrectly accredited to The Buffalo Fine Arts Academy. This painting, which had formed part of a loan exhibition in Buffalo, is owned by the R. C. Vose Galleries of Boston.

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PORTRAIT OF MARION RYDER By ERCOLE CARTOTTO  
*Recently purchased by the Metropolitan Museum of Art*

### FAMOUS PICTURES IN HUNTINGTON COLLECTION SOLD BY SIR JOSEPH DUVEEN

The following list of some of the pictures in the collection of the late Henry E. Huntington includes several of the most famous English portraits in the world. All of these paintings were acquired by Mr. Huntington from Sir Joseph Duveen, Bart.

THOMAS GAINSBOROUGH, R. A.:

Penelope, Viscountess Ligonier.  
Edward, Viscount Ligonier.  
"The Blue Boy."  
"The Cottage Door."  
Juliana, Lady Petre.  
Mrs. Mears.  
Mrs. Henry Beaufoy.  
Charles Frederick Abel.  
The Hon. Mrs. Henry Fane.

JOHN CONSTABLE, R. A.:

A View on the Stour, near Dedham.

JOHN HOPPNER, R. A.:

Lady Beauchamp.  
Mrs. Bedford and Her Son.

SIR THOMAS LAWRENCE, P. R. A.:

The Hon. Mrs. Cunliffe Offley.  
"Little Red Riding Hood."  
Miss Sarah Moulton-Barrett ("Pinkie").

SIR HENRY RAEBURN, R. A.:

Master William Blair.

SIR JOSHUA REYNOLDS, P. R. A.:

Mrs. Siddons as "The Tragic Muse."  
D'ana, Viscountess Crosbie.  
Jane, Countess of Harrington.  
Mrs. Edwin Lascelles.  
"The Young Fortune Teller."  
Frances, Marchioness Camden.  
Lavinia, Countess Spencer and Her Son.  
Georgiana, Duchess of Devonshire.  
The Hon. Theresa Parker.  
Lavinia, Countess Spencer.

GEORGE ROMNEY:

Mrs. Jeremiah Milles.  
Mr. Jeremiah Milles.  
Mrs. Ralph Willett.  
Mrs. Penelope Lee Acton.  
"The Beckford Children."  
Mrs. Susannah Lee Acton.  
Emma, Lady Hamilton.  
Lady Caroline and Lady Elizabeth Spencer.  
Mrs. Francis Burton.  
Lady Beauchamp Proctor.  
Emma, Lady Hamilton.

J. M. W. TURNER, R. A.:

"The Marriage of the Adriatic."

and vivacious dolphin, while the right arm is lifted as though holding a trident, an attribute, like the dolphin, of the god of the sea. This statue is one metre fifteen in height.

The second marble is that of a seated woman, delicate in shape and with the head slightly inclined to the left. This lacks the forearm. It was undoubtedly originally placed on a marble base. This is attributed to a sculptor of the II<sup>nd</sup> century and must represent Amphitryon, the personification of the goddess of the sea, the wife of Poseidon, ordinarily represented in marine figures.—K. R. S.

### HASELTINE'S WORK SHOWN IN ROME

ROME.—William Stanley Haseltine, the American painter who lived in Rome for thirty years, and who died there in 1900, will shortly be brought to mind by an exhibition of his works which has been organized by his daughter Princess Mildred Rospigiosi.

Mr. Haseltine, who was born in Philadelphia, is still remembered with affection and respect in the Italian capital and much interest has been displayed in this approaching exposition.



Formerly known as the Rathenau Palace, the home of Walter Rathenau, Germany's great post-war Minister, now the magnificent galleries of J. & S. Goldschmidt, art dealers in Berlin. These beautiful galleries, arranged like the home of a great collector, have just been opened and show Germany's renewed wealth and interest in art.

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### VALUABLE STATUES FOUND NEAR CUMA

ROME.—The work of excavation which has been going on steadily in Cuma and its neighborhood, has already been rewarded by the discovery of valuable and beautiful remains, notable among which was the statue of Marcellus, the favorite nephew of the Emperor Augustus. This has now been transported to the Museum of Naples, under the care of Professor Maiuri, who

has charge of all the excavations in that part of Italy.

Within the last few days the work has been going on with special vigor on the property of Signor Poerio which is but a few metres distant from the Acropolis of Cuma, and here two other statues of the highest artistic importance have been uncovered and also brought to the Naples Museum.

The first of these is a figure representing Neptune, partly nude, and in a sitting posture as though resting on a rock. The left arm holds to his side a small



## COOK COLLECTION SOLD IN ST. LOUIS

ST. LOUIS.—Forty-four paintings from the collection of the late Isaac Cook, Jr.—including a Gainsborough, a Reynolds and a Corot—brought \$16,938 on May 17th at a sale conducted in the Cook residence, the first major sale of pictures in St. Louis since 1914, when the collection of the late Reid Northrup realized about \$35,000 on the block.

The Gainsborough painting, a bold sketch of Mrs. Siddons, the XVIIIth century actress, went to W. H. Bixby for \$3,000, bringing the peak price of the auction. The Reynolds piece, painted on a wooden panel and called "Portrait of a Lady"—sold at \$2,850 to Max Safron, art dealer. Safron also bought the Corot, a study of sand and sea painted in a flat gray light, for \$1,150.

The bidding for the Gainsborough began at \$1,500, climbed to \$2,000, and mounted at \$100 a bid to the final selling price. A minimum figure of \$2,500 was placed on the Reynolds by A. A. Selkirk, the auctioneer, before the bidding started. The Corot did not arouse much interest, bidding for it beginning at \$1,000 and closing at Safron's \$1,150. In further contrast to the interest in the two major pictures of the collection, was the apathy that greeted several fine pieces causing them to be withdrawn. A richly wooded hunting scene by Gustave Courbet drew one bid of \$300, after which, except for the voice of the auctioneer, silence fell upon the crowd. It was withdrawn.

A watercolor by Edwin Austin Abbey—the study of a seashore promenade—brought one bid of \$200 and, when it went begging, was withdrawn. McCaughen & Burr, art dealers in charge of the sale, also withdrew a Delacroix, picturing the mad Quixote, which is said to have been bought 35 years ago for \$4,500. Producing one bid of \$500, the picture was taken down.

A pastel of women reapers in the field, by Leon l'Hermitte, was bought for \$900 by Thomas Wright, investment broker, of Portland Place. He also purchased a Mauve watercolor, a characteristic study of sheep and shepherd, for \$550.

Next to the Reynolds and Gainsborough, the best prices paid were \$1,700, for a Cazin landscape, bought by W. H. Bixby; \$1,500 for the Daubigny—"Washerwomen on the Oise"—bought by A. S. Love, of 44 Westmoreland Place; \$1,300 for a Jerome harem scene, with characteristic silken finish, bought by Bixby; \$1,000 for the Fortuny "Les Amis," which took the Prix de Rome in 1856, bought by Bixby.

A George Hitchcock—"Field of Hyacinths"—was sold to Edward Faust for \$275. He bought also a figure study by Meissonier for \$250. A Vibert was bought by Max Weinberg for \$275. John T. Davis bought a Boldini for \$350. Other paintings—watercolors and oils—brought all the way from \$5 up to \$100.

## RARE TEXTILES BRING GOOD PRICES

LONDON.—At the Sotheby sale of textiles and objects of vertu which took place on May 11th, a very remarkable sampler, dated 1648, brought £142, being bought by Dr. Claisher. A Charles I panel, 1641, was purchased by the same buyer for £85. A very fine Stuart panel went to Mallet for £106, and a rare sampler, dated 1662, to Richardson for £82. The total of the sale was £1,881.40.

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## YORKE PAINTINGS BRING GOOD PRICES

(Continued from page 1)

trait of a Gentleman" went to Colnaghi for £461; a Reynolds, "Portrait of a Lady," sold with a letter from Algernon Graves, went to Bush for £63; Beechey's "The Match Girl" went to Nicholson for £68. Hoppner's "Portrait of Frances Seymour Conway, First Marquess of Hertford," brought the best price of the English paintings, going to Bigham for £252.

Knoedlers made three purchases in the sale, the most interesting of them being a painting of a "Marc" by the popular sporting artist, Ben Marshall, for which they gave £399.

We print below, in the order of the catalogue, prices and purchasers the most interesting paintings in the sale:

### YORKE PAINTINGS

Pictures by old masters and watercolor drawings from the collection of the Hon. Mrs. Yorke were sold at Christie's on May 6, bringing a total of £41,581.17.6. Important items and their purchasers follow:

	£ s.
1—Copley Fielding, A View of Dover, drawing; Sampson .....	315 00
13—Willem Van de Velde, The Dutch Fleet in Action Against the Combined English and French Fleets, 1673; F. Partridge .....	1837 10
26—Boucher Francois, Love's Messenger; Smith .....	1680 00
28—Greuze, Jean Baptiste, Les Sévères; Agnew .....	1005 00
29—Greuze, Jean Baptiste, Contemplation; Smith .....	1200 00
31—Lancet, Nicholas, The Minuet; H. Davis .....	787 10
34—Van Mieris, Frans, Portrait of a Lady; Jonas .....	273 00

37—Rubens, Peter Paul, Mars; Buttery .....	1905 00
38—Teniers, David, The Prodigal Son; L. Davis .....	1785 00
39—Drouais, François Hubert, The Children of Count Béthune; Founie .....	8925 00
40—Drouais, François Hubert, Portrait of a Young Nobleman; Skillitoe .....	294 00
41—Drouais, François Hubert, Portrait of a Lady; Skillitoe .....	294 00
42—Fragonard, J. H., Music; F. Sabin .....	3570 00
43—Greuze, Jean Baptiste, A Young Girl; Skillitoe .....	600 00
44—Kupetzky, Johann, Portrait of a Lady; Ben Simon .....	325 10
46—Nattier, Jean Marc, Portrait of Madame Victoire; Noble .....	840 00
47—Nattier, Jean Marc, Portrait of a Lady; F. Sabin .....	1522 10
52—Tiepolo, G. B., Antony and Cleopatra; Houthakker .....	861 00
55—Debar, Bonaventure, The Seasons; Smith .....	1102 10
59—A. Van Der Neer, A River Scene; Moonlight; Asscher .....	273 00
60—Chardin, Head of a Youth; Agnew .....	220 10
78—Goosen van der Weyden, Triptych; Robb .....	336 00
79—M. Van Romerswael, The Misers; Bates .....	267 1
80—Romney, George, Portrait of a Gentleman; Colnaghi .....	462 00
87—Marshall, Ben, A Mare; Knoedler .....	389 00
93—Muriillo, B. E., St. Joseph with the Infant Saviour; Blorton .....	609 00
101—Grassi, J., Portrait of a Young Lady; Skillitoe .....	378 00
102—Vernet, J., A Calm and A Storm; Hally .....	577 10
104—Jordaens, J., Venus and Adonis; Given .....	262 10
108—De Bray, S., Portrait of a Lady; Buttery .....	336 00
126—Gérard, Mademoiselle, Motherhood; Tooth .....	504 00
127—Gérard, Mademoiselle, The Pet Dove; Jonas .....	756 00
129—Hoppner, J., Portrait of Frances Seymour Conway; Bigham .....	252 10
130—Janssens Hieronymus, The Minuet; Houthakker .....	451 10
133—Nattier, La Source; Smith .....	283 10

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## JENKINS GALLERIES TO HOLD SALES

TORONTO.—The Jenkins Galleries of Toronto, Canada announce an important sale of pictures, drawings and objects of art to be held on June 21st, 22nd, 23rd and 24th. The sale is made up of three collections. That of Chester D. Massey is composed chiefly of pictures and drawings of the Barbizon and Dutch Schools and includes fine authenticated examples of Bloomers, B. Boudin, Brissot, Corot, de Bock, Daubigny, Diaz, du Châtel, Frere, Latour, Harpignes, Israels, Jacque, Leader, Leurs, James and W. Maris, Monticelli, Stark and Weissenbruch. The collection of Sir William Mackenzie includes Hoppner's "Little Miss Whitehead"; Reynolds' "Mrs. Joseph Musgrave"; "A Pastoral Scene" by Fragonard and a set of thirteen fine original "Cries of London," printed in

colors after designs by Francis Wheatley, R. A. The collection of the late Sir Edmund Walker includes fine old Chinese and English porcelain, a set of Aubusson tapestry panels, old English and French satinwood and other furniture, early English and Irish silver and eastern rugs.

## ENGLISH SILVER SOLD AT SOTHEBY'S

LONDON.—On May 10th a collection of old English silver was sold at Sotheby's, bringing a grand total of £4,172. The highest price of the sale was brought by lot 141, a royal service of silver gilt (a pair of wine cups and a flagon), circa 1660, which went to Permain for £1,680. An oblong tea tray, London, 1814, went to Harris for £132.16.10, while a fine pair of early George II octagonal dishes was purchased by the same buyer for £98.3.0. A rare James II small tankard, 1685, went to Mallet for £100.16.6.

## Arts Federation Has Lively Session In Boston

BOSTON.—Three hundred delegates from all parts of the United States attended the Eighteenth Annual Convention of the American Federation of Arts in Boston, May 18th, 19th and 20th. Various problems confronting these art leaders were brought forward for discussion while special speakers provided lectures on particular fields of art. The part of the Federation in meeting the widespread need and desire for a greater understanding and love of art in this country was brought out by Miss Leila Mechlin, Secretary of the organization, in her report the first day. Miss Mechlin noted, among other activities fostered by the Federation, the travelling exhibitions; "canned" lectures, with photographs and prepared lectures circulated in sections where little interest in art has yet been shown; the Federation's portfolio of prints which enables prospective purchasers who have no opportunity to see gallery exhibitions, to enjoy and select at leisure good prints; the library service, which primarily serves remote sections; the publication of the American Magazine of Art and the Art Annual; and the work in arranging such exhibitions as that shown in Florence, Italy, in the Second International Exhibition of Engravings. There are over four hundred chapters belonging to the Federation and some four thousand members.

In summing up the aims of the American Federation of Arts, Miss Mechlin said: "The object of the American Federation of Arts is not merely the correlation of existing interests and their advancement but also the cultivation of appreciation which will take an active rather than a passive form, disabusing the minds of those in the community of the idea that art is something merely to be looked at, music something to be listened to, and that the drama was devised purely for entertainment; substituting in its stead a healthy and invigorating comprehension of the recreational value of the fine arts and their place in the everyday life of the people, not only of extreme wealth but of modest means."

A spirited discussion turning upon the relation of the crafts and industry, followed Ralph Adam Cram's talk, May 19th, on "The Allied Arts with Special Reference to the Crafts." Richard Bach of the Metropolitan Museum of Art was champion for art in industry and emphasized the need for a greater recognition of the machine as a tool to produce beautiful objects within the reach of the majority of people. The discussions all pointed to a greater appreciation of the crafts as an expression of artistic feeling and the importance of eliminating the distinction, held to be largely a mental one, between the so-called fine and minor arts.

The new Fogg Museum at Harvard University was opened for inspection, and an illustrated lecture by Edward W. Forbes, director of the Museum, set forth the part the x-ray is playing in testing the authenticity of works of art by the old masters, his discussion being based largely upon experimental work being carried on at Fogg.

Thomas Adams, general director of plans and surveys of the regional plan of New York, presided at the morning session the last day, introducing as the principal speaker, Henry Vincent Hubbard, professor of landscape architecture at Harvard University. Professor Hubbard emphasized the need in city planning for a comprehensive working plan if the welfare and happiness of the citizens is to be best served; and the necessity for preserving the integrity of the parks, which should be reserved for pedestrians and not used as sites for playgrounds, for public buildings are radial or circumferential thoroughfares. The opinion was also expressed by another speaker that within a few years all architecture, particularly in the residence section, would be censored, thereby protecting the public against the continued construction of architectural atrocities.

Other important speakers and presiding officers who contributed to the great success of the occasion were: Robert W. de Forest, President of the American Federation of Arts; Robert B. Harshe, Director Art Institute of Chicago; Blake-More Godwin, Director Toledo Museum

of Art; Frederic Allen Whiting, Director Cleveland Museum of Art; Henry W. Kent, Secretary of Metropolitan Museum of Art, Cyrus E. Dallin, President Boston Society of Sculptors; and H. P. Macomber, Secretary of the Boston Society of Arts and Crafts and Chairman of the Boston Committee of the Convention.

Among many social events were the receptions at the Museum of Fine Arts, where a special exhibition of study drawings by John Singer Sargent were shown for the first time; at the residence of Governor and Mrs. A. T. Fuller where their admirable collection of art treasures so harmoniously placed were viewed; and on the last evening at Fenway Court, the Isabella Stewart Gardner Museum, where the unusually rich sessions came to an end in the candle-lit Italian palace with its wealth of choice treasures.—A. W. K.

## RARE ENGRAVINGS SOLD AT SOTHEBY'S

LONDON.—A sale of old master engravings which took place at Sotheby's on May 11th, brought a total of £3,063, the highest price of the sale being paid by Ellis and Smith who gave £395 for a pair of English prints, "Juvenile Retirement" and "Children Bathing" engraved by J. Ward after Hoppner. The same buyer also purchased "Scene on the Road" a set of four engravings by J. Harris, after J. Pollard for £310; "Epsom," a set of six, by Hunt after Pollard for £190, and "Under Way Without a Pilot" and "No Time to Spare for Refreshment" by J. Harris after C. B. Newhouse for £150. A Whistler etching, "Upright Venice" went to Colnaghi for £145.

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## HENRY E. HUNTINGTON

It was largely owing to Henry E. Huntington, who has just died at the age of 77, that American buyers became in recent years the despair of British collectors, dealers and "literary patriots." It was always known, if a great rarity or a choice collection was to be sold in London, that Mr. Huntington would be represented by an agent backed by unlimited credit. As a consequence outsiders got a chance only when the prize in question was not one of those things that had to be obtained at any cost to fill a gap in the library which was removed from the mansion at Fifty-seventh Street and Fifth Avenue a few years ago.

On the other hand, if Mr. Huntington had the will to get what he wanted, he was quite above one weakness of many collectors. He did not believe in burying the second copy of a very fine book in order to increase the importance of his other example. Under such circumstances his instinct was to give others a chance, and so he was in the habit of disposing of his duplicates so as not to take an unfair advantage of his rivals.

Through their acquisition for the Huntington Library some of the greatest treasures in print and manuscript were lost to the Old World. Through the transfer of the library and art collection from New York to San Marino, California, what has been regarded as a unique private collection of first and scarce editions of English classics was lost to the East. By a deed of gift, executed in 1922, the collections were put in the hands of trustees, and so will be available for the use of the public in perpetuity.

Collecting was not a mere hobby with Mr. Huntington any more than the Hispanic Museum is a mere hobby with another member of his family. He displayed the same enthusiasm about his library that he had done about railroad-ing, and at no time did he forget that he had a responsibility to the public.

—From the New York Sun.

## A CORRECTION

By the

OXFORD UNIVERSITY PRESS

## THREE ESSAYS IN METHOD

By Bernard Berenson

Demy 4to (11¼ x 9¼) pp. 164, with color frontispiece, and 133 illustrations in half-tone.

In a previous announcement over our imprint a statement, apparently incorrect, was made with regard to the picture of the Madonna and Child by Antonello da Messina owned by the Metropolitan Museum of Art. It was said that in cleaning the picture the Virgin's head came away, revealing a different head underneath.

This statement was made in the best of faith, upon authority which appeared wholly adequate. But we now have the word of Dr. Edward Robinson, Director of the Metropolitan Museum, that the picture is exactly in the same condition in which it was received, and that no such discovery has been made.

We regret the incorrectness of our first announcement, and hasten to repair the unintentional misstatement.

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## ETHICS

Recently the Antique and Decorative Arts League adopted a Code of Ethics. The Code was intended as a statement to the public of the aims and ideals of the members rather than as an announcement of changes in practice. It is to be assumed that all the members of the League were already following the principles formulated in the code.

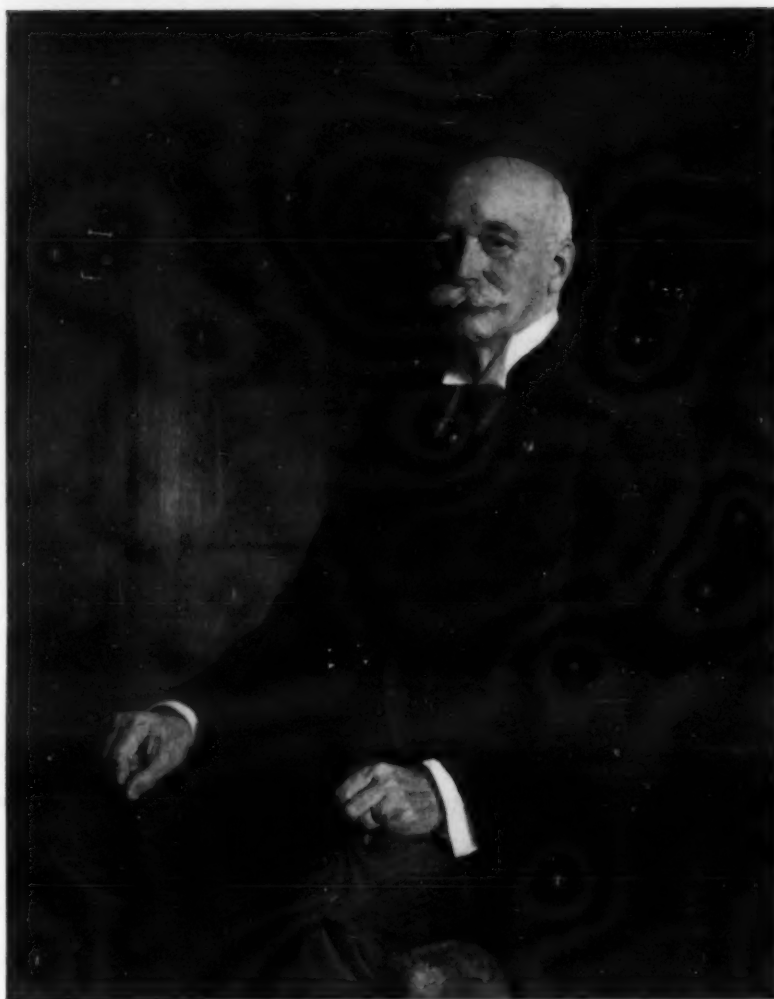
The League, by its action, has set an example whose spirit might profitably form part of all art dealing. The practice of misrepresentation is to be condemned quite as heartily in any activity relating to art as it is in the sale of antiques.

The buying and selling of works of art is as definitely a business as is that of shoes, hats, automobiles or real estate. It is governed by the same laws of supply and demand which affect other commerce. In it expert knowledge is required, but probably no more than is needed successfully to operate a great industry. The only distinctions which can be made between the art business and any other are that in the former the values are unusually intangible, and that often buyers of art are less well informed than are those of more common things.

Unfortunately these distinctions have sometimes been seized upon as aids if not the bases to art dealing. In the art business the doctrine of Caveat Emptor has persisted long after other industries have discarded it as dangerous. Let us not be sentimental about it. Men in other fields of activity have found that it does not pay to sell wooden nutmegs and have stopped the practice, not because of any silly regard for the customer's cakes but because more money is to be made from honest dealing.

It has also been found in business that unfair competitive methods, the circulation of false reports and attempts to discredit a rival's goods usually react against those who make use of them. This sort of bread cast upon the waters has a fixed habit of coming back.

To the credit of the art business it must be said that the majority of great dealers is above reproach. Both in their own transactions and in their relations with others they maintain standards worthy of the works of art in their collections. Their influence and that of the increasing number of intelligent collectors is bound to be felt although, from the nature of the business, it probably will never be possible completely to eliminate the unscrupulous dealer. But it is almost certain that his way will be made more difficult.



THE LATE HENRY EDWARDS HUNTINGTON  
From a portrait by Oswald Birley, M. C.

## OF THE VANISHING LAND OF SUNDAY AFTERNOONS

The recent publication of a book of essays by Mr. Lee Simonson,\* some of which bear as historic a date as 1914, remind us that the author has long been a prophet crying out in the wilderness of American museums. In our survey of the Cleveland, Denver, Detroit, Fogg and Worcester Museums, THE ART NEWS was impressed by the attitude of their enlightened curators. Quality not quantity is their cry. That there is dignity in space and that every work of art worthy of the name warrants a suitable setting is the credo of the progressive curator. Mr. Simonson's brilliantly written essays stress the sadder side of American museum life, or lack of life, and draw so depressing a picture of the "practice of unending accumulation, which displays everything and reveals nothing" that not only our heads but our pedal extremities ache in recollection. The trouble is attributed to a national deficiency. We are a people "determined to have artistic taste and without a rich artistic heritage" and most of our museums are monuments of "a time when only kindly and far-seeing cranks thought of art at all." Kindly they may have been but hardly, to our way of thinking, far-sighted. For according to Mr. Simonson "the modern collector hoards what he usually has neither the time to see or the space to house." Perhaps the author thinks this far-sightedness the inevitable result of such artistic myopia. That there is or has been confusion in the minds of most of our great American collectors and museum curators, the collections themselves attest. The Morgan collection is cited as a monument of hybrid accumulation, an aggregation of objects so overwhelming as to call forth the following comment in the Metropolitan Museum's special catalogue: "It may well be doubted whether even Mr. Morgan realized what a bewildering abundance of objects he had accumulated or what a display they were capable of making." Or the devastating effect of the collection en masse on those whose only con-

tact with beauty has been in homeopathic and diluted doses. Not only is there much that is bad but there is too much of what is good. "For the majority, viewing pictures must remain a casual and incidental pastime, and if they are to be encouraged to frequent exhibitions, we must abandon our attempts to incite arduous pilgrimages." Arduous the larger, older museums still are but much has happened in the smaller museums during the ten years since these essays were written and we can no longer say that "in an art museum beauty sleeps in a land where it is always Sunday afternoon."

## BOOKS AND MANUSCRIPTS

### SPANISH ART

An Introductory Review of Architecture, Painting, Sculpture, Textiles, Ceramics, Woodwork, Metalwork.

Burlington Magazine Monograph II

Published in the U. S. A. for The Burlington Magazine by E. Weyhe, New York. Price: \$15.00

Monograph No. II of The Burlington Magazine is a general survey of the subject rather than a critical analysis of any one phase. Following the introduction by R. R. Tatlock are chapters on painting, sculpture, textiles, ceramics and glass, woodwork and metalwork contributed by authorities in their fields. Royall Tyler, Sir Charles Holmes, H. Isherwood Kay, Geoffrey Webb, A. F. Kendrick, A. Van de Put, Bernard Rackham, Bernard Bevan and Pedro M. de Artinano have each made authoritative and valuable contributions. A comprehensive bibliography adds to the value of the work. A more detailed review will appear in a later issue of THE ART NEWS.

## FIRST EDITIONS AND MANUSCRIPTS

Barnet J. Beyer, Catalogue No. II

Fine first editions and manuscripts of rare interest make up Catalogue II of Barnet J. Beyer, Inc. \$2,500.00 for The Gadshill Gazette is the highest price listed. The Gazette, which was published at Gad's Hill during the years 1864-65 by the novelist's son, Henry Fielding Dickens, consists of 12 numbers and 2 supplements and is believed to be the most complete file in existence. Bound by

Sangorski and Sutcliffe in half levant morocco, with the exterior of Gad's Hill House painted on the exquisitely illuminated title page and a hand-colored tail-piece showing a corner of the library and a glimpse of the garden, it is a most desirable Dickens item. An excessively rare "tall" first edition of *Paradise Lost*, partially uncut, by Peter Parker, London, 1667, and a long Dr. Johnson letter to his publisher, Mr. Cave, dated September, 1738 and signed "Sam" Johnson are both priced at \$1,250. Other Johnsoniana are a rare, first edition *Life*, London, 1791 and a Boswell letter to his brother, dated Auchinlech, October, 1794. Among the English autograph manuscripts and annotated volumes are the portion of an unfinished play by Thackeray and Thomas Gray's copy of *Leycester's Commonwealth*, 1641, signed on fly-leaf—"Tho. Gray," with many manuscript notes in the poet's hand. An Oliver Goldsmith letter, written in a characteristic vein: "I shew'd my Talent and acquired the name of the facetious Irishman . . ." with full signature is included in Balderston's *Census* among the few authentic Goldsmith manuscripts. The rare first editions of English authors include a fine copy of the Kamasstra Society's original Benares edition of Burton's *Arabian Nights*; William Combe's *Doctor Syntax in Paris*, London: W. Wright, 1820, the only known copy in the original 8 parts with the printed wrappers entirely uncut; Gay's Epistle to her Grace *Henrietta Duchess of Marlborough*, London, 1722; and Pope's *Court Poems*, London, 1716. Valuable modern English first editions include Hardy's *Song of the Soldiers*, London, privately printed, 1914 with an autograph letter from the author to Arthur Symonds; Arthur Machen's *Memoirs of Jacques Casanova*, London, privately printed, 1894; George Moore's *Story-Teller's Holiday*, London, 1918, with an autograph letter to his American literary agent and William Butler Yeats' set of the Cuala Press Publications, 32 volumes, all signed "W. B. Yeats." This complete set, which includes the *Dun Emer*, is the finest which has ever been offered for sale. Of the American letters an alluring item is the manuscript of Washington Irving's story *Communipaw*, signed "Hermanus Vanderdonk." Irving manuscripts are very rare and this one, written in the author's happiest vein, has in addition a long and very witty unpublished postscript and a copy of *The Knickerbocker* for September, 1839 in which the story was originally published. Other interesting Americana are Thomas Jefferson's letter to the Senate and House of Representatives re the Aaron Burr case; a Cotton Mather sermon written in the microscopic print-like hand and worded in the terrifying style of the famous witch persecutor; an Edgar Allan Poe letter to Lewis J. Cist, the autograph collector, dated Philadelphia, September, 1841, which is priced at \$1,750; Whitman's manuscript notes for his Lincoln lecture, a most significant Whitman-Lincoln document and a letter from Laidlaw Hearn to Dr. George Gould, signed "Hearney boy" and written in the author's most spirited vein.

## AN OUTLINE OF CAREERS

Edited by Edward L. Bernays, George H. Doran, New York, \$5.00

In Mr. Bernay's book thirty-eight well-known men and women tell the requirements, opportunities and pitfalls in their own fields of achievement.

Mr. Gregg, in his chapter on Art, presents the alternatives open to the young man or woman who enters upon art as a profession. As our interest in the problem is not academic we regret that most of the questions posed by Mr. Gregg are not answered. What we do gather is that art in America is in a very healthy condition, that merit stands a better chance of recognition than ever before, that the stigma has been lifted from the so-called "commercial" artist and that there is no reason why the able young artist should starve. As to how to arrive aesthetically Mr. Gregg evidently believes that there is no royal road to the Prix de Rome. Or that recognition during the artist's lifetime means much. Only time can tell, but thanks to an increasing interest in art, artists are no longer obliged to live on inspiration alone. Although Mr. Gregg's English is simple (with the exception of the "gyrations of the sibyl" sentence) his thought is a bit difficult to follow. Theories and anecdotes are rotated and apparently summing up the current art situation presents more difficulties than an analysis of Accounting or Advertising.

\* "MINOR PROPHECIES," Harcourt, Brace and Co., New York, \$1.50.



## FRENCH MUSEUMS MAKE ANNUAL REPORT

PARIS.—The official Journal recently published the annual report to M. Herriot, minister of Public Instruction and of Fine Arts, written by M. Henri Verne, director of the National Museum, upon the administration and conservation of these museums during the year 1926. This document describes activities of the above institutions and dwells particularly upon the new acquisitions—information of most vital interest.

During the current year of 1926, declares the report, 102 paintings, 1137 drawings and eleven carvings have been added to the inventories of the department of paintings, drawings and chalcography. This, for the Louvre alone. During the same period, 52 paintings from the Louvre have been sent to museums in the provinces. An interesting passage of the report is devoted to several paintings of the French XVIIIth century:

"The Louvre has received through the Cosson legacy an interesting replica of the 'Repas des Paysans' of Lenain—one of the glories of the La Caze collection. It is also very fortunate in acquiring an excellent painting by that rare master, du Mesnil de la Tour, recently risen to honor and until lately always confounded with Lenain. His fine 'Adoration of the Shepherds' was added to our National Gallery in 1926. Another little known master, is Wallerant Vaillant de Lille, of whose work MM. Wildenstein have given an important example, 'A Young Draughtsman,' which already predicts Chardin. Lastly, the Louvre has acquired two very fine landscapes by Guaspee Poussin of whom it has no other examples. These landscapes were much commented upon at the recent exhibition of French landscape painting from Poussin to Corot.

The inventory of the department of sculpture shows an addition of 17 items; that of Oriental antiquities of 62 items; that of the Near East, 125 items.

The records of paying visitors to the museums has been exactly determined by the entrance tickets. The number of free visitors on Sundays may be reckoned approximately from the following figures for each museum:

Entrance Fees Paid in 1926	
Louvre .....	480,000
Luxembourg .....	108,000
Jeu de Paume .....	12,000
Cluny .....	72,000
Saint-Germain .....	1,900
Versailles .....	202,000
Trianon .....	180,000
Maisons-Lafitte .....	564
<b>Total .....</b>	<b>1,056,464</b>

Gratuitous Admissions During 1926	
Louvre .....	250,000
Luxembourg .....	50,000
Jeu de Paume .....	5,000
Cluny .....	45,000
Saint-Germain .....	10,000
Versailles .....	150,000
Trianon .....	180,000
Maisons-Lafitte .....	3,000
<b>Total .....</b>	<b>556,000</b>

## GOYA AND CEZANNE TO BE HONORED

Two European countries are this year each honoring a native artist. It is just a hundred years since the death of Goya, Spanish painter of common people and of kings who looked like common people, magnificent delineator of all manner of scenes and designer of a most remarkable series of cartoons for tapestries.

Delineations of bull fights may have endeared him to his countrymen, though it is doubtful if there has been a popular analysis of his strange set of etchings or their hidden meanings generally understood. At any rate it is at the bull ring that the artist is to be commemorated this year in a series of bull fights held at Sargossa with the Toreador Belmonte, and other idols of the populace holding more attention than the artist himself probably ever received in person.

This year there is to be erected in Paris in honor of Paul Cézanne a commemorative statue, the Luxembourg Gardens forming a delightful site. The act in itself denotes a tremendous change in sentiment within the last thirty years, for about the beginning of that period the painter had abandoned his hopes of winning any coveted place within the walls of the annual salons and had ceased submitting pictures which were automatically rejected.

## VIRGIL MONUMENT ERECTED IN MANTUA

ROME.—At last, after nearly twenty centuries since Virgil lived and wrote on the farm near Mantua, a suitable monument has been erected to him in the Lombard city which has always cherished his memory with such pride. But the idea of such a memorial is by no means new, and has occupied the minds and thought of many persons during a long period of time.

Rome was still great when a statue was erected to the poet in the *Piazza delle Erbe* in Mantua, and there it remained until the end of the XIVth century when the barbarous hand of the hated Carlo Malatesta destroyed it. But the reverence for the poet never failed in the popular mind and he was regarded as a being of magical powers all through the Middle Ages.

There was also another and very primitive statue to Virgil in the *Piazza del Broletto*, still in Mantua, and when, in the flourishing period of the Renaissance Isabella d'Este held her brilliant court, she was determined to improve on this and to wipe out the insult of Malatesta. Mantegna was then living and working in Mantua, and she commissioned him to make a design for a suitable monument which she intended to have set up in the city.

The plans of Mantegna were never used at the time when he made them, but they have been taken into consideration by the present author of the new monument. At the beginning of the last century, during the Napoleonic epoch, when General Miollis was Governor of the stronghold of Mantua, the idea was again taken up and he did everything in his power to have the *Piazza Virgiliana* worthily laid out and, on the occasion of the setting up of a column with a bust of Virgil, organized a great commemorative festival. But the political disturbances and the wars which agitated Lombardy, still under Austrian tyranny, effectually prevented the completion of any plans of an artistic nature. The question came up again and again, but there was never enough money on hand to go on with the plan, and it seemed impossible to arouse sufficient interest or support to secure it. Now, however, under the present enterprising and progressive Government, and by public and private subscriptions and gifts, funds have been found, and the long-dreamed-of memorial was recently unveiled in the presence of a huge throng and many distinguished persons.

The representative of THE ART NEWS had the honor of being the only English speaking correspondent who arrived in Mantua for the interesting ceremony. Before the unveiling, a reception was given in the Town Hall at which the Universities of Europe were largely represented, among them Oxford, whose delegate was Doctor Bernard Ashmole from the British school at Rome. Later there was a procession of dignitaries, including many professors from the Italian Universities. These were accompanied by professors from Prague, Vienna, Paris and Stockholm, all of whom in their curious, medieval costumes lent color and interest to the scene. There were a few speeches, and then the company was taken to the great Piazza, outside the town, on which at the time of Virgil, stood a Roman theatre, and where the huge monument now stands reflected in the river Mincio. The bare ground of the square is to be turned into a park in which will flourish laurel and bay and other plants of a classical nature, such as those mentioned by the poet in his works.

The statue of Virgil, high on a marble pedestal, is of bronze, and the whole monument measures seventeen metres from the ground. He stands in his toga, the right arm upraised as though in declamation, and the figure is the last work of the sculptor Quadrelli, who died just before the final casting was done. A wide platform forms the base and there are two lateral, allegorical groups, symbolizing respectively epic and pastoral poetry. These are from the hand of a promising young artist of Mantua, Menozzi.

On the front of the monument are the words "*A Virgilio, la Patria*," and around the base run the lines from Dante:

"Tu se' nolo colui do cui io tolsi  
Lo bello stilo che m'ha fatto onore."  
("Thou alone art he from whom I drew  
The style of beauty which has brought  
me honor.")

The design of the whole work is due to the artist and architect Luca Beltrami, who submitted his plans as far back as 1903, and has ardently interested himself in their completion ever since.—K. R. S.

## DISCOVERIES MADE AT ORVIETO

ROME.—In the course of the restorations which are being carried out in the Church of S. Andrea at Orvieto, a discovery has been made of the original pavement of the church, which is in Roman mosaic, white and green in geometrical designs. The piece of this pavement which is now uncovered is about 30 square metres, and it seems certain that it is that which was ordered by Pope Benedict VIII in 977, and of which Manente speaks in his *Chronicles*.

In the centre of the Church, at the foot of the stairs, and in front of the larger apse, has been found a circular depression with the remains of the bases of four columns. This is probably what is left of the papal throne, according to what is known of the period of the flourishing Republic of Orvieto. In proximity to the principal door of the church—at about one metre below the level of the Roman pavement—there have been found solid and monumental Etruscan constructions, with a pavement also Etruscan in character, and apparently showing the existence of a Pagan temple dedicated to Juno. This is confirmed by documents and chronicles, and especially by an antique tablet which still remains over the door of the sacristy: "*Iunoni Herbanæ dicatum*."—K. R. S.

## VENETIAN PALACE IS RESTORED

VENICE.—There has recently been restored and richly furnished, the Palazzo Balbi in Venice. This is a beautiful building dating back to the last part of the XVIth century and constructed according to the plans of Vittoria. The work has been undertaken under the direction of the architect Saule Mantegazza for the *Società Adriatica d'Elettricità*.

Restorations have been begun also in the Palace of the Camerlenghi on the Rialto which was the seat of the offices of the Catasto. This palace, which was in a bad condition was the work of Guglielmo Bergamasco and was constructed for the offices of the public treasury at the beginning of the XVIth century. These restorations will occupy about three years, and the greatest care will be exercised in the preservation of the original character of the building.—K. R. S.

## STUART PAINTING GIVEN TO DETROIT

DETROIT.—"The Todd Family," by Gilbert Stuart has been presented to the Detroit Institute of Arts by the Detroit Museum of Arts Founders Society. It is an unusual family group by the painter of George Washington.

"The Todd Family" shows an unusual family group, painted about 1795 in the artist's best English period. To group eight persons in a graceful and natural arrangement is a difficult task, as many a photographer has found. Stuart not only did this but has given each child, from the responsible eldest son and daughter on the left, to the timid boy at his mother's skirts, an individuality and charm. Especially attractive are the two beautifully painted children at the right. The costumes, the powdered hair of the mother, the carefully curled wig of the father, the lace at his throat and wrists, give an excellent idea of the appearance of English and colonial families of the period. The pink cheeks of the children, the red curtains of the background, and the fluffy whites, make the canvas a charming piece of decoration.

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## CHICAGO GALLERIES MAKE AWARDS

The Jury of Awards of the Chicago Galleries Association met on May 20th. It was selected by the tentative jury and was made up as follows:

Mr. Curtis B. Camp, Mr. John A. Holabird, acting for the Trustees of the Galleries, and Mr. Oskar Gross, Mr. Frederic Tellander and Mr. Edward T. Grigware, acting for the artists.

The tentative jury that elected the Jury of Awards consisted of Mr. Wm. O. Goodman, Mr. Paul Schulze, Mr. Ellsworth Young, Mr. Allen J. St. John and Mr. Roy Collins. Mr. Oskar Gross was elected Chairman of the Jury of Awards. The awards were distributed according to the list below. This list gives the prize, the catalogue number of the pictures, artist's name, the number for selection by the lay member and the lay member's name.

The exhibit has been very successful, each lay member getting his first choice with only one or two exceptions. The exhibit as a whole is of such high quality that twenty-five paintings of equal merit with those selected could again be chosen from the group.

Listed below are the artists, prizes and voters of awards:

\$1,000 to No. 67, Douglas Parshall, selected by Julius Rosenwald; \$500 to No. 10, Oscar E. Berninghaus, selected by David B. Cann; \$500 to No. 63, George Obertouffer, selected by Charles H. Worcester; \$400 to No. 89, John Stacey, selected by George Mieth; \$400 to No. 45, E. Martin Hennings, selected by Chauncey Keep; \$400 to No. 55, Carl R. Kraft, selected by Garnett McKee; \$300 to No. 87, John A. Spelman, selected by Frank Matthiessen; \$300 to No. 73, Carl C. Preussl, selected by Charles W. Higley; \$300 to No. 16, Claude Buck, selected by Wallace B. Rogers; \$300 to No. 70, Frank C. Peyraud, selected by Charles H. Wacker; \$300 to No. 30, Frank V. Dudley, selected by John F. Gilchrist; \$250 to No. 57, Anna Lynch, selected by John Stuart Coonley; \$250 to No. 62, Arvid Nyholm, selected by Mrs. George L. Cragg; \$250 to No. 95, Paul Trebilcock, selected by George T. Turner; \$250 to No. 54, Irma Rene Koen, selected by W. H. Dangel; \$200 to No. 11, Joseph Birren, selected by Charles H. Thorne; \$200 to No. 18, Edgar S. Cameron, selected by John H. Hardin; \$200 to No. 2, Adam Emory Albright, selected by Louis W. Hill; \$200 to No. 24, Mary Susan Collins, selected by Walter P. Paepke; \$200 to No. 21, Kathryn Cherry, selected by Otto C. Deering; \$200 to No. 44, Adolph Heinze, selected by Scott Brown; \$200 to No. 91, Allen J. St. John, selected by D. J. Molloy; \$200 to No. 49, Alfred Juergens, selected by C. H. Law; \$200 to No. 51, Charles P. Killgore, selected by Edward F. Swift; \$200 to No. 68, Edgar A. Payne, selected by George Woodruff.

## QUINN ESTATE OVER \$700,000

Revealing that John Quinn, lawyer and art collector, died possessing about 2,200 pieces of pictorial art including several paintings worth thousands of dollars each, the appraisal of his estate was announced by Maurice A. Stephenson of the New York State Tax Commission May 24th at \$718,255 gross and \$464,954 net. Mr. Quinn died July 28th, 1924.

The sheaf of papers itemizing the appraisal was about as thick as appraisals ever become, sheet after sheet being filled with lists of almost every conceivable form of art. The list of his collection ran the gamut from a bearded

mask fashioned by an artisan of East Africa and valued at \$350 to Georges Pierre Seurat's oil painting "Circus," valued at \$15,000. The latter was willed to the Louvre in Paris.

While the appraisal in many particulars did not accord with the actual value of the collection as determined by sales made, Mr. Quinn's sister, Mrs. Julia Q. Anderson of No. 46 West 95th Street, will receive about \$309,722, which was given in the appraisal as the amount of her interest. Miss Dorothy Coates of the Hotel Majestic will receive \$46,900 and Miss Ada C. Smith of Scarsdale \$25,000. Neither is a relative of Mr. Quinn.

Although most of Mr. Quinn's interest was in drawings and paintings, he had a large number of masks. Many were from East Africa and several from Mexico. They ranged in value from \$25 to \$350. An assortment of Chinese paintings, statuary, carvings and pottery included rare specimens from five dynasties. He had an Egyptian and Arabic collection, including an Egyptian "head of Sekhet" in basalt, valued at \$1,250. Thirty-three pieces of sculpture by Constantine Brancusi were appraised at more than \$3,000 altogether.

In February, 811 pieces of Mr. Quinn's

## ART GOLFERS BRAVE THE RAIN

Rain, moisture, and more rain were leading factors in the golf tournament held under the auspices of the Associated Dealers in American Paintings over the difficult course of the Oakland Golf Club at Bayside, Long Island, on Thursday of last week.

Thirty-two golfers and near golfers braved the elements, and most of them went over the full 36-hole route. An excellent luncheon did much to restore the courage of those not too thoroughly waterlogged after the morning round.

The prizes were not all won by artists or dealers, for the open character of the

art were sold by the American Art Association for \$91,570. One of the most notable discrepancies between the appraisal figures and the actual sales figures was in the case of Ingres' painting of "Raphael et le Fornarina" which sold for \$1,100, although appraised at \$5,000.

Mr. Quinn was senior member of the law firm of Quinn, Kieffer, Woodward & Stewart, at No. 31 Nassau Street.

event, in which friends of art in any form are always included, introduced among the visitors some real score shooters. Lowest gross of 179, a fine card, weather considered, was turned in by J. Doyle, guest of W. H. O'Reilly of the Plaza Auction Rooms. Ralph Day, of the Salmagundi Club carried off second honors with a low net for 36 holes of 150. David Roberts, also of Salmagundi, won on the toss up, for low gross for the afternoon with a 90, and O'Reilly won the morning low gross with a 93. Low net for the afternoon was another tie at 73, the flip giving the award to Joseph Warren. The morning net went to Frank Bishop, another guest, who turned in a 72. Valentine Trevoux won a special prize for low net for handicaps of 25 or over with 157 for the day.

Those attending some part of the day's festivities were:

Cortisoz, May, Day, Grant, Gerrity, McIntyre, Price, Kelly, Roberts, Macbeth, Williams, Barrie, Rudert, Kilmartin, Samuels, Peterson, Russell, Bud-

## REYNOLDS BRINGS £13,000 AT SOTHEBY'S

LONDON.—At the sale of paintings by old masters which took place at Sotheby's on May 12th, the "Portrait of Mr. T. H. Rumbold" by Sir Joshua Reynolds brought the top price of £13,000, which was paid by Gooden and Fox. The same buyer paid £12,600 for a Sir Henry Raeburn, "Portrait of W. Scott-Elliott." Other high prices realized by paintings of the English school are £760 paid by R. H. Heaton for the "Portrait of Mr. James Wilson" by Romney; £820 paid by A. L. Nicholson for Hopp-

(Continued on page 9)

worth, Dedell, Wheeler, Holt, O'Reilly, Doyle, Bishop, Anderson, Hyam, Falcke, McGee, Warren, Trevoux, Watson, Rea-soner, Heyn and Swan.

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# REYNOLDS BRINGS £13,000 AT SOTHEBY'S

(Continued from page 8)

ner's "Portrait of Lady Almeria Carpenter"; £380 paid by Pawsey and Payne for "Portrait of Wm. Dean" by Dean Wolstenholme and £2,400 given by Langridge for Ben Marshall's "Portrait of Gen. Sir Henry Frederick Campbell." A pair of hunting subjects by Alken went to Ellis-Smith for £520. Other paintings which realized high prices are: "Portrait of a Venetian Senator," School of Bellini, which was purchased by H. M. Clark for £510; a Teniers, Interior with Figures, bought by Visman for £125; a Vandyck, "Head of a Woman" which went to Asscher for £2,100; a Hans Eworth, "Portrait of a Gentleman" bought by Sabin for £105; a Dosso, "St. William of Aquitaine," bought by Wilson for £135 and a Nattier "Portrait of a Young Lady," 1719, bought by Cole-ridge for £390. A School of Watteau canvas, "Woman, Satyr and Child" went to Ellis & Smith for £225; a "Virgin and Child" of the Flemish school of Hopwood for £120 and "Two Interiors" by Lepicie to Visman for £300. The total brought by the sale was £36,418.

## AUCTION REPORTS

### CHRISTIE'S, LONDON

#### NUGENT OLD ENGLISH SILVER

Christie's—Old English silver, part of the Nugent heirlooms and the property of C. Leicester-Warren, Esq., of Nutsford, England, was sold at Christie's on May 11th. Important items and their purchasers follow:

18—A Charles II large porringer and cover by Timothy Black, wood, Dublin, 1679; Woodward, £717.100  
19—A commonwealth tazza, dated 1658; Permain ..... 292.100  
39—Pair of oval trays by Paul Lamerie, 1739; Crichton ..... 242.2.6

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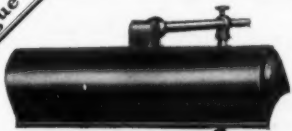
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41—An epergne; David, Jr.....	170.120
42—A Charles II porringer and cover; S. H. Harris.....	199.46
43—A tea-kettle by Paul Lamerie; Freeman.....	237.150
55—Silver-gilt tea-kettle by Peter Taylor, 1756; Permain.....	130.7.6
56—Bread-basket by David Wil- laume, 1744; Tessier.....	103.12.0
58—Queen Anne tankard by Robert Timbrell, 1706; Tessier.....	105.4.3
59—Irish tankard by William Arch- dall, Dublin, 1714; Tessier.....	111.14.5
62—Pair of George II square salvers by John Le Sage, 1727; Crich- ton.....	884.8.0
63—Set of 14 George II table- candlesticks by Paul Crespin, 1727; Permain.....	1005.9.0
75—Tea-urn by Paul Storr, 1800; Crichton.....	132.6.11
77—William III tripod kettle-stand by Anthony Nelme, 1701; Will- son.....	118.8.10
80—James I silver-gilt cup and cover; Hayward.....	252.17.3
90—Four shell-shaped sauce-boats by Daniel Smith and Robert Sharp, 1767; Bailey.....	122.3.2

### OLD ENGLISH AND FRENCH FURNITURE

Old English and French furniture, objects of art, porcelain and majolica were sold at Christie's on May 12, bringing a total of £16,058.8.6. Important items and their purchasers follow:

25—Cylindrical tankard; Vollman.....	210.00
27—Cylindrical tankard; Bacri.....	157.10
31—Vase-shaped canister and cover; Vollman.....	220.10
32—A pair of beakers and covers; Miller.....	115.10
37—Pair of saucer-dishes; Vollman.....	315.00
38—Pair of saucer-dishes; Vollman.....	420.00
39—Pair of saucer-dishes; Vollman.....	430.10
40—Set of 3 seated Chinese figures; Fenviel.....	147.00
55—Set of 5 Faenze bottles; Bacri.....	1680.00
81—Bronze bust of a negro, Italian, XVth century; Harding.....	126.00
86—Illuminated manuscript; Maggs.....	180.00

88—10 Hepplewhite mahogany chairs; M. Harris.....	189.00
90—Jacobean long oak table; Jackson.....	131.5
93—Louis XVI clock; Nyburg.....	136.10
94—Cabinet, Louis XVI design; An- drade.....	504.00
96—White marble plaque attributed to Desiderio da Settignano; Hug- geris.....	2625.00
99—Louis XV small oblong table; Sargeant.....	600.00
101—Louis XV upright parquerie secretaire; Blumenthal.....	152.5
105—Louis XV square table; Smith.....	252.00
107—Louis XV small marqueterie cabi- net; Sargeant.....	462.00
109—Panel of Brussels tapestry; Mor- rison.....	802.10
139—5 Hepplewhite mahogany chairs and 1 armchair; Perrin.....	136.10
140—Hepplewhite mahogany suite; Hancock.....	120.15
150—Adam mahogany dining-table; Hancock.....	136.10
165—Jacobean oak court-cupboard; Starr & Andrews.....	105.00

### ANDERSON PAINTINGS, Etc.

Christie's—Modern pictures and drawings of the British and Continental schools, from the collections of the late David Anderson, Esq., et al, were sold at Christie's on May 13, bringing a total of £39,997.19.0. Important items and their purchasers follow:

5—Cazin, J. C., The Sand Dunes; A. Tooth.....	304.10
7—Cazin, J. C., A Village on the French Coast; A. Tooth.....	252.00
14—Jacque, Charles, The Sheepfold; Sampson.....	577.10
20—Neuhuys, Albert, Hide and Seek; Knottentvett.....	368.00
54—Brangwyn, Frank, A Venetian Festival; Fine Arts Society.....	241.10
59—Steer, P. Wilson, Little Dean; Knoedler.....	315.00
68—Sisley, Alfred, Au Bords de la Riviere à Moret; Croal Thomp- son.....	367.10
73—Israels, Josef, A Cottage Home drawing; Cooling.....	283.10
77—Barque, C., In the Studio; Sampson.....	215.00
83—Corot, J. B. C., Chevreire au Bord de l'Eau; Knoedler.....	5565.00

(Continued on page 10)

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## AUCTION REPORTS

(Continued from page 9)

84—Corot, J. B. C., Souvenir de Normandie; Shoebridge	2205 00
85—Corot, J. B. C., Souvenir de Lézarde près Douai; Croal Thompson	3570 00
86—Corot, J. B. C., Abrevoir Marécageux, avec une Tour dans le Lointain; Croal Thompson	1995 00
87—Corot, J. B. C., A Woodland Stream; Smith	315 00
94—Hogarth, Portrait of Mrs. Garrick; Nicholson	273 00
100—Meissonier, J. L. E., The Comrades; Sampson	1228 10
101—Meissonier, J. L. E., "1814"; Berry	1470 00
102—Meissonier, J. L. E., The Musician; Sampson	892 10
104—Meissonier, J. L. E., Joueurs de Boules à Versailles; Shoebridge	801 00
105—Meissonier, J. L. E., L'Ecrivain Méditant: Time of Louis XV; Shoebridge	801 00
106—Meissonier, J. L. E., Recit du Siège de Berg-op-Zoom; Colaghi	315 00
116—Trojan, C., The Watering-place; A. Tooth	472 10
117—Trojan, C., The Ferry Unloading; Croal Thompson	420 00
118—Trojan, C., Cattle Reposing; L. Browne	325 10
120—Trojan, C., Two Hounds Leashed Together; Kerr	336 00
124—Hermite, L., Autumn, drawing; A. Tooth	220 10
125—Hermite, L., L'Idylle, drawing; Sampson	225 15
130—Boudin, E., Near Rotterdam; Wallis	357 00
131—Boudin, E., The Port of Rotterdam; William & Sutch	472 10
132—Boudin, E., Brest Harbour; Ræburn Gallery	315 00
133—Boudin, E., Coup de Vent devant Frascate, Havre; Carroll	220 10
134—Boudin, E., Cod-fisher's Return; Sampson	202 10
135—Boudin, E., Old Bridge, Rotterdam; Watelin	210 00
140—Cameron, D. Y., The Heart of Sutherland; A. Tooth	525 00
141—Cameron, D. Y., The Blue Pool of Armine; Croal Thompson	756 00
142—Cameron, D. Y., The Sea of Lorne; Connell	325 10
143—Cameron, D. Y., Departing Day; Connell	283 10
145—Cameron, D. Y., Loch Rannoch; Connell	231 00
149—Hermite, L., Life's Sunshine; Wallace	483 00
154—Blommers, B. J., The Skipping Lesson; Cooling	315 00
156—Fantin-Latour, H., The Bath; Knoedler	336 00
157—Fantin-Latour, H., Roses, Lefèvre	483 00
158—Farquharson, James, On a Clear Eve; Dutton	231 00
159—Harpignies, H., A Cart Road; Willis	336 00

## SOTHEY'S, LONDON

## PORCELAIN, TEXTILES AND FURNITURE

Sotheby's—On May 13th, the sale of porcelain, textiles, furniture, etc., brought a grand total of £10,718.15.0. Important items and their purchasers are as follows:

21—Four Queen Anne needlework chair seats; Partridge	155 00
35—A della Robbia ware roundel; Croal Thompson	540 00
52—Pair of Chinese famille rose mandarin vases and covers; Pither	430 00
36—A fine della Robbia ware section; F. Tomalin	105 00
72—French mantel clock by Solian; M. Harris	102 00
103—A fine Louis XV fauteuil; Mrs. Guest	130 00
105—Antique walnut cabinet; Mrs. Guest	150 00
111—Louis XV walnut commode; Moens	200 00
116—A rare set of ten Sheraton elbow chairs; Tyler	122 00
124—Set of six William III chairs; F. Partridge	880 00
141—William and Mary walnut hall table; Barner	105 00
144—William III mirror; Kinderman	210 00
146—Early Georgian mahogany side table; Kinderman	550 00
149—Pre-Chippendale winged easy chair; Benjamin	190 00
150—Fine early Chippendale settee; Benjamin	310 00
153—Rare pre-Chippendale walnut pole fire screen; Partridge	180 00
161—Fine Chippendale mahogany centre table; M. Harris	600 00
160—XVIIIth century spinet; Wertheimer	165 00
170—Rucker's harpsichord, made by Johannes of Antwerp; Permain	400 00
171—Harpsichord, Spanish XVIIIth century; Permain	220 00
172—Point d'Alençon 'garniture de lit'; Avery	200 00
173—Fine Anatolian carpet; Benson	100 00
174—Very fine knotted silk Kirman carpet; Pyne	198 00
175—Set of twenty-four old Chinese painted wall paper; Green and Abbot	1020 00

WHAWELL ARMOR  
SOLD AT SOTHEY'S

LONDON.—The four days' sale at Sotheby's of the important collection of armor, weapons, and works of art formed by the late Mr. S. J. Whawell, began on May 3rd, and attracted a number of buyers and connoisseurs not only from the Continent but from the United States. The total for the four days was £39,036.16. Dr. Bashford Dean, in charge of the Armor at the Metropolitan Museum, New York, was among

the buyers. The most imposing lot of the first session was a complete suit of armor from the collection of Prince Radziwill, German work, circa 1540, the armor's mark a tilting helmet with the initials "W. R."; this went to Mr. Fenton at £720. A placate of globose form and fine quality, German, 1535, also from the Radziwill collection, as bought at £560 by Dr. Bashford Dean, whose other purchases included a Gothic defence for the leg with fluted fan-shaped tendon protector, 1490—£50; and a reinforcing bevor, 1540—£36. The well-known and beautiful Dreux sword, dating from the XIVth century, and with the arms of the Counts of Dreux (extinct in the male line in 1345) brought £420 (J. Brown). A true claymore ("Claidheamh-Mor"), Scottish, circa 1540, from Brancepeth Castle, Durham, was bought by Messrs. Duveen for £250.

Other lots of note in the first session were:—A fine English pikeman's armor of russet-steel, an officer's armor of the time of James I.—£92 (Dr. Williams); a 14th century sword, with cruciform hilt—£60 (Lytleton); a dagger with sheath, of the Landsknecht type, late 16th century—£54 (Fenton); a cinquedea, with grip of bone, Venetian, 1500—£60 (Fenton); a close helmet, German, 16th century—£62 (J. Brown); a three-quarter suit of black and white armor of elegant proportions, with the Nuremberg mark, 1573—£88 (Connell); an estoc, the blade tri-

angular and hollow ground, 1510—£80 (Jensen); a close helmet, the high embossed skull drawn out at the apex and plentifully besprinkled with holes, South German, 1560—£72 (Connell); a fine chanfron, for a war horse, German, 1520—£150 (J. Brown); another, 1530—£125 (Pitt); and another, Spanish, 1400—£95 (Fenton); and a fine 16th century bevor and volant piece, together with an attached guard, from the Radziwill collection—£370 (Jensen).

The following list includes the most important prices in the second, third and fourth sessions:

142—A chanfron; Lytleton	£400
198—A late XVIth century South German reinforcing bevor; Andrade	900
206—A XVIth century German close helmet; Duveen	3,000
209—A XVth century Milanese visored slade; Grancsay	920
224—A late XIVth century bascinet; Bashford Dean	420
239—A XVIth century buckler; Duveen	640
242—A XVIth century German salade; Duveen	1,250
246—An early XVIth century Italian sword; Mallett	500
251—An important XVIth century arquebus; Lytleton	1,050
263—A set of XVIth century Greenwich armour; Lytleton	1,250
279—A XVIth century Italian parade rondache; Brown	1,900
316—A XVIth century German close helmet; Bartel	680
322—A XVth century Spanish armet-a-rondelle; Lytleton	3,900
326—An early XVIth century Italian falchion; Lytleton	460
460—A XVIth century portable altar by Lucio Piccinino; Harmer	1,450

## ITALY

By the order of the Minister of Public Instruction, the Bibliographical Superintendence for Lombardy has bought some valuable things at the recent auction sale of the De Marinis Library recently held at Milan under the care of the publisher Hoepli. These treasures are thirty-nine in number, and among them are *incunabuli*, rare Milanese and Lombard books, editions that are considered unique, and manuscripts with beautiful illuminations. Among these latter is the *Liber sextus decretalium*, (a copy is at Bologna), the Antinori Dante manuscript, a "laudario" of Jacopone containing 114 lauds, a popular edition of the *Aeneid* by Ciampolo degli Ugurgieri, in part never published, the *Teseide* of Boccaccio with notable and copious variants, a Venetian "portolano" and a celebrated and rare wood engraving by Albert Dürer in forty pictures. These reproduce incidents in the life of Maximilian I. with references to Italian history. All these purchases represent an expenditure of about 200,000 lire.

An antiquarian of Bologna, Professor Bubbio Todio, has given to the Gallery of that city, one of the finest examples of the works of Guido Reni, himself a native of Bologna. This represents "The Death of Abel," and it is considered one of the greatest paintings by the artist. Although there are many works by him in all parts of Italy, yet his own city

has been able to show but little from his brush. Hence this gift is highly appreciated.

The society of the "Friends of Art" in Perugia has voted, after a learned and lively discussion, an order of the day in which it is urged that one of the most famous and characteristic places of medieval Italy, the Piazza of Perugia, in whose centre stands the fountain by the Pisani, should be repaved in harmony with the style and the colors of the surrounding buildings, with bricks such as were used in the Middle Ages.—K. R. S.

## BALTIMORE

A collection of 40 paintings from the Phillips Memorial Gallery, selected by Mr. Phillips, has lately been shown in the Baltimore Museum of Art. This collection comprised works by Arthur B. Davies, Matisse, Max Weber, Maurice Sterne, Walt Kuhn, Rockwell Kent, Georgia O'Keeffe, Bernard Karfiol, Peppino Mangravite of this city, Marjorie Phillips, Stefan Hirsch and other expressionist painters.

The Baltimore Museum of Art announces the George Bellows Memorial exhibition through the present month.

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## BUFFALO

The Albright Art gallery has in recent years collected a small but unique collection of modern French art which now has been assembled in Gallery XIII. Comprising as it does examples of the work of the leading painters of France from Renoir to Gauguin it affords an unusual opportunity for the study of the impressionistic school and also of the various shades of thought which followed close upon the original impressionistic movement. Notable among the pictures of the group is one by Claude Monet entitled "Le Chemin de Halage." It is the gift of Colonel Charles Clifton to the gallery and is a fine example of the artist's work. "L'Homme en Bleu" and also "Jas de Bouffan" are two excellent examples of the work of Paul Cézanne.

Another fine picture is "Femme Cousant" by Berthe Morisot.

There are many other fine examples of French art of this period to be seen in the group, and it is to be hoped that those interested will avail themselves of so favorable an opportunity for study and recreation.

## CHICAGO

Robert B. Harshe, Director of the Art Institute, was elected President of the Association of Art Museum Directors at its annual meeting held at Providence, R. I., May 16th and 17th. Mr. Harshe also attended the American Federation of Arts annual convention held at Boston.

Recent sales made in the International Watercolor Exhibition at the Art Institute include "Golden Glow," by Emil J. Bistram; "Recuerdo de Raquel Meller," by F. Louis Mora; "St. Nicholas Church," by Lucile Kaltenbach; "Salome," by Winold Reiss; "Cliff Dwellers," and "Old Harbor, Marseilles," by W. J. Aylward and "Ana Carlos," by John Whorf. The exhibition will close May 29th.

One of the most satisfying and delightful exhibitions of the kind ever held at the Art Institute will come to a

close with the International Watercolor exhibition. A great variety of work has been shown in this exhibition, ranging from miniatures, to drawings in various media, pastels, tempera, and watercolor paintings. The watercolor has become a decided favorite with the public and this is evidenced by the numerous sales made during the exhibition. Brilliant color effects are obtained and a freshness and vivacity secured by the master craftsmen such as Whorf, Heitland, Ennis, Addams, Aylward, Sandzen, Benson, Frazier, Riggs, Hopkinson, Howell, etc., that cannot be obtained by any other medium. Carl Krafft exhibits a painting entitled "Evening," which in its ethereal beauty reminds one of Arthur B. Davies' work. Carl Borg has a strong rendering of a Navajo Indian stooping to catch water falling from a rock spring. Herman Trunk, Jr., in his "Trees" has a fine sketchy painting with a certain jewel-like quality, which arrests attention. Jean Haffner shows us in his "Fishing Boats, Brittany," how brilliant watercolor may be laid on and yet remain true to real impressions. Charles N. Sarka's "Near Bettys-Cood" is a puzzle as to title, but is delightful in its breezy rural quality. In the whole exhibition there are sixty-two paintings by Chicago artists.

## DENVER

Two local artists are each holding a "one man show" in the board room of Chappell house. They are Donald Bear and Mrs. Rose Bear.

A dozen linoleum cuts by Mrs. Bear show a fine sense for the difficult treatment of black and white.

Donald Bear seems to be rushing through different "periods." There are realistic studies, half-abstractions and abstractions, with portrait heads, landscapes, still lifes and nudes for a theme. While the earlier paintings are nearer to nature, the latest ones are more imaginative in composition.

Claude Bragdon's exhibition of original designs for stage settings, costumes and furniture are on view in the main gallery of the Denver Art Museum.

## ST. LOUIS

At the Newhouse Galleries on Kings Highway there is a remarkably fine exhibition of paintings by the late Roswell Morse Shurtleff, N. A., consisting of twenty-three canvases which have been in Mrs. Shurtleff's possession since the death of the artist in 1915. There are five subjects from the famous Keene Valley, beloved of all New York landscape painters, and three in which the Adirondacks figure as the inspirational motif.

## PHILADELPHIA

The winners of the various prizes in the recent Sketch Club competition are as follows:

Painting: Scholarship to the Academy of Fine Arts, Robert Volz.

First cash prize, \$50, Jim Koyanian (The Ellen Philips Samuels prize); second cash prize, \$25, Adele Smailis; third cash prize, \$15, George Kummer; fourth cash prize, \$10, Samuel Schneiderman.

Mary Adolphe prize, \$25, Charles Taylor (for the best composition in oil). Best Portrait: \$25, Louis Seldes. Sculpture: Best piece of sculpture, \$25, Adele Smailis (Bernard A. Illoway prize). Best composition in sculpture, \$25, Frank Gasparro (Bernard Davis prize). Cash prize, \$15, E. C. Sewald (Bok Award prize). Etching: First cash prize, \$25, Salvador Pinto (Bok Award prize); second cash prize, \$15, Grace B. Anglada; honorable mention, Russell B. Webster.

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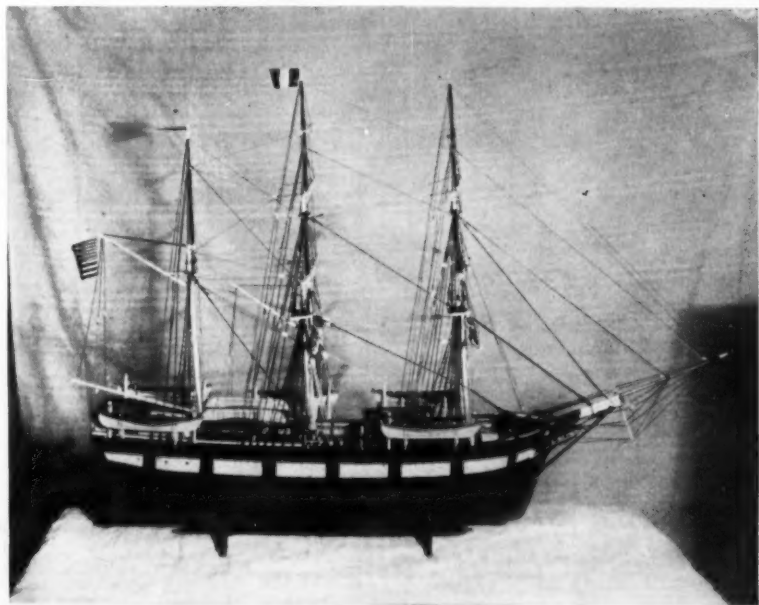
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Ainslee, 677 Fifth Ave.—Summer exhibition of modern French artists.  
American Academy of Arts and Letters, 693 W. 155th St.—Exhibition of works by Hassam.  
Anderson Galleries, Park Ave. and 59th St.—Exhibition of Kosciuszko relics, until June 11th.  
Arden Studios, 599 Fifth Avenue—Exhibition of garden sculpture, until June 15th.  
Babcock Galleries, 19 E. 49th St.—Summer exhibition of paintings by American artists.  
Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.  
Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.  
Brooklyn Museum—Exhibition of American Painters of Paris and group exhibition of sculpture by New York artists, until June 1st.  
Butler Galleries, 116 E. 57th St.—Decorative paintings.  
Durand-Ruel Inc., 12 East 57th St.—Exhibition of French paintings.  
F. Valentine Dudensing, 43 E. 57th St.—Exhibition of Modern French and American paintings, through June.  
Ehrich Galleries, 37 E. 57th St.—Modern paintings and garden furniture, through June.  
Ferargil Galleries, 37 E. 57th St.—Summer exhibition of sculpture.  
Fearon Galleries, 26 W. 54th St.—Exhibition of XVIIIth century masters.  
Gainsborough Galleries, 222 Central Park South—Exhibition of old masters.  
Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings; Murillo, Velasquez, Raphael, Greuze, Boucher and others.  
H. Harlow & Co., 712 Fifth Ave.—Fine prints and etchings.  
P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings of the English school, until July 1st.  
Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.  
Kennedy Galleries, 693 Fifth Ave.—Early American prints.  
Thomas Kerr, 510 Madison Ave.—Antiques.  
Keppel Galleries, 16 E. 57th St.—Summer exhibition of miscellaneous etchings.  
Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.  
Knoedler Galleries, 14 E. 57th St.—Exhibition of fifty fine prints, until June 10th.  
Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American painters.  
John Levy Galleries, 559 Fifth Ave.—Exhibition of old masters.  
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.  
Macbeth Galleries, 15 E. 57th St.—Summer exhibition of selected paintings by American artists.  
Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.  
Metropolitan Museum—Retrospective exhibition of painted and printed fabrics and mezzotints by David Lucas after Constable.  
Milch Galleries, 108 W. 57th St.—Special exhibition of modern American painters, through July.  
Montross Galleries, 26 E. 56th St.—Special exhibition of watercolors by Burchfield, Davies, Demuth, Hartman, Hopkinson and others, to June 6th.  
New Art Circle, 35 W. 57th St.—Summer exhibition of young American painters.  
Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.  
Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.  
Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters.  
Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.  
Schwartz Galleries, 517 Madison Ave.—Exhibition of original etchings.  
Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 15th St.—Works of art.  
Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign modern paintings.  
Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.  
Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.  
Yamanaka Galleries, 680 Fifth Ave.—Works of art and old prints.  
Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

## AUCTION CALENDAR

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May 31st—Firearms, weapons, books, Far Eastern relics.

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